

Linguocognitive Features of Reflecting Different Emotions in Literary Texts

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Abstract: The article contains the description of different emotions of personages of fiction that reflects the culture, way of thinking, lifestyle and valuable norms of the language bearers. The aim of the article is to analyze linguocognitive features of describing emotional state of literary personages in fiction texts.

Keywords: literary text, emotions, culture, language bearer, personage, action, feeling.

It should be noted that language deals with literature and culture and such connection is vividly promoted in literary texts. V.A. Maslova proves interconnection of language with culture as any literary text is full of codes which keep information about history, ethnography, national psychology, models of behavior and all that is included into national culture [V.A. Maslova, 2007, p. 87]. In this aspect we should pay attention to literary text which is one of the examples or items of culture. Such text exactly reflects the system of social, cultural and aesthetic values and renders information about emotions of personages [D.U. Ashurova, 2021, p. 39].

Human emotions are classified into positive and negative due to the emotional attitude of a person to the objects of the surrounding world. Positive attitude is accompanied by positive emotions; negative attitude – by negative emotions. The example of description of positive emotions is clear in the following context.:

Тонг отиши билан яна кибор аёлга қиёфасига кирап, тағин күчага отланар, ўйин-кулги қилар ва сал-пал күнгилхушилик ато қиласиган ҳар ииши боши сўқиб кўрарди [I.S. Turgenev, “Otalar va bolalar”, p.38]. The underlined words and expressions directly describe positive emotional state.

The friendliness of a person to people around as well as his / her good mood is depicted in the meaning of phraseological unit: *hail fellow well met* – friendly person, communicative man:

He spoke jovially to the customers, congratulated lucky winners, and generally had the hail fellow well met bearing which stamps the gaming house proprietor the world over [F. Hardy, “Power without Glory”, p. 54].

Composure is negative feature of literary personage: the following phraseological unit is the proof of it: *be made of ice* – быть холодным человеком, сердце как лёд [A.V. Kunin, 1967, p. 491]:

She held out her hand. It was cold to his rather feverish touch. “She’s made of ice”, he thought – “she was always made of ice” [J. Galsworthy, “In Chancery”, p. 77].

Feelings and emotions are accompanied by different degrees of estimations. All these estimations or appraisals are fixed in dictionaries by special stylistic notes: vulg. – vulgar, rude, iron. – ironical, hypoc. – hypocoristic, etc. The authors of dictionaries take in consideration such peculiarities.

Literary texts describe different lively situation of personages, who interact with each other and their communication is full of different emotions and feelings. They express different estimations to the objects and phenomena of the world around. We should take into consideration the fact

that interconnection and communication between personages can be both verbal and non-verbal. The task of a reader is to observe not only replicas of personages, but their behavior, gestures, manners which indirectly point at their emotional state:

Уни то күча эшигигача узатиб чиққан Энахоннинг бесаранжом күнгли яна ўрнига тушган, ташвишилик юзларига севинч қизилликлари югурган эди [A. Chulpom, «Kecha va kunduz», p. 57].

Usually merry personages are valued positively or neutrally:

“I feel as if the house were on the sea”, said Martin, staggering when he rose: “and am utterly wretched”. “I’m as jolly as a sandboy, myself, sir, said Mark [Ch. Dickens, “Martin Chuzzlewit”, p. 82].

He found the master of the puppet-show belabouring the back and ribs of his poor merry Andrew [H. Fielding, “Tom Jones”, p. 67].

In the contexts given above phraseological units *as jolly as a sandboy* and *merry Andrew* nominate merry, positive, cheerful, joyful and vivacious person. There is also phraseological unit *as merry as the day is long (as a cricket)* – very cheerful and full of life. This expression was firstly used by W. Shakespeare in his work “Much Ado about Nothing”:

Beatrice: ...he shows me where the bachelors sit and there live we as merry as the day is long [W. Shakespeare, “Much Ado about Nothing”, p. 8].

Later this expression became popular in literary works of other writers but the component *merry* was changed into another adjective:

He is as happy as the day is long – and very good – one of those creatures to whom goodness comes naturally [G. Eliot, “Daniel Deronda”, p. 6].

... and to be as happy as the day was long [Ch. Dickens, “Our Mutual Friend”, p. 81].

They are quiet, peaceable tractable, free from drunkenness, and they are industrious as the day is long [M. Twain, “Huckleberry Finn”, p. 52]. In first two contexts adjective *merry* is changed into the word *happy*, in the second context into the word *industrious*.

Positive emotions in literary work can be the result of pleasant recollections of personages about their happy past:

Базаров чиқиб кетди. Аркадийнинг вақти чоғ эди. Ўзи түғилган уйда, эҳтимолки, энагасини мулойим ва ҳормас-толмас меҳрибон қўллари билан тикилган юмшоқ таниши кўрна ичида уйқуга кетиши қандай яхши [I.S. Turgenev, “Otalar va bolalar”, p.22-23].

In the following extract a girl’s fear to her father’s anger is strengthened by the expression-insificator “*Нима бу қиёмат!*” (*What is the matter itself!*):

Омаси кириб келганидан кейин Зебининг күнглида ўйнаган изтироб ва ҳаяжонлар Рассоқ сўғининг “Нима бу қиёмат!” деган қиёматидан қўрқинчлироқ эди [A. Chulpom, «Kecha va kunduz», p. 20].

The conversion of positive emotions into negative takes place because of special language units:

Гафлатда қолганларнинг бошига тушадиган таёқ ёмон зил кетади, дейдилар. Бу иккала қиз ўйин ва шўхлик ҳаваси билан гафлатда эдилар [A. Chulpom, «Kecha va kunduz», p. 20].

The meaning of composure is expressed in the comparative expression *as cool as a cucumber* – composed, cool, quiet person [A.V. Kunin, 1967, p. 201]. The expression is firstly created and used by John Gay in his poem “Poems on Several Occasions”. Later it became popular among other writers too:

Constance (as cool as a cucumber): I’ve always thought that ordinary ... persons had more sense than the wise [W.S. Maugham, “The Moon and Sixpence”, p. 34].

Jealousy is the result of love and often exists in reflection of emotional state of literary personages:

У азобланар – у рашик қилар, аёлга тинчлик бермас ва доим машуқасининг кетидан юргани-юрган эди [I.S. Turgenev, “Otalar va bolalar”, p.40].

Popular in literature became Shakespear's phraseological unit *the green-eyed monster* – jealousy. The expression was used by W. Shakespeare in his tragedy «Othello»:

*Yago. O! Beware, my lord, of jealousy;
It is the green-ey'd monster which doth mock,
The meat it feeds on...* [W. Shakespeare, “Othello”, act III, scene 3].

Very strong meaning of anger is actualized in the phraseological unit *like a bear with a sore head* – very angry, cross, severe:

But as he found himself continually foiled, he became sulky, like a bear with a sore head [G. Lawrence, “Guy Livingstone”, p. 63].

Among traits of character of literary personages positive estimation is applied on calmness and patience. Therefore, the following phraseological expressions are popular in literature: *keep one's hair on* – to be calm, not to be angry; *patience on a monument* – embodiment of patience; *carry (keep) a stiff upper lip* – to keep calmness, to keep one's temper, to be patient:

I am watching you from over the wall – sitting like I'm impatience on a monument [Th. Hardy, “Power without Glory”, p. 101]. In the given the word *patience* is changed into the word *impatience*.

Your colleagues are good at keeping a stiff upper lip [B. Shaw, “Back to Methuselah”, p. 41].

Thus, we can conclude, that a literary text is a rich material for analyzing human's emotions and feelings which can render the real and authentic atmosphere of national culture, models of behavior and stereotypes of human interrelations.

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